

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 46

TORONTO 2, CANADA

March 17th, 1928



NEWS OF THE WEEK: The whole industry is talking about "The Crowd"... public acclaim made it a \$2 picture after only one week at popular prices... Exhibitors are swamping M-G-M branches with bookings on "40,000 Miles with Lindbergh" now playing at the \$2 Astor, N. Y. ... M-G-M is the Live One in this wonderful business... Stay young, keep moving, get rich with **METRO-GOLDWYN-MAYER.**

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

HERE'S THE WAY IT'S DONE IN ALBANY!



RIGHT: The ad clipped from Albany newspapers. It is a great showmanship idea!

Chris Buckley proudly tells the public about the M-G-M hits he's booked a month in advance—

One You'll Love

RAMON NOVARRO
NORMA SHEARER

THE STUDENT PRINCE
IN OLD HEIDELBERG

DIRECT FROM BROADWAY TO THE

Leland
Albany's Own Institution
C. H. BUCKLEY Owner

HERE IS THE GREATEST PROGRAM OF PICTURES EVER OFFERED IN A SINGLE MONTH AND THEY WILL BE SHOWN AT THE REGULAR LELAND PRICE

25c
\$2.00 TOP IN NEW YORK

DURING THE MONTH OF FEBRUARY

BILL IS BREEZIER THAN EVER

WILLIAM HAINES

IN **WEST POINT**

MARION DAVIES

QUALITY STREET

Marion at Her Best as the Flapper of Yesteryear

LON CHANEY

IN "LONDON AFTER MIDNIGHT"

AMAZING EVEN FOR CHANEY

THE Leland
THEATRE knows
THAT it's
GREAT business
TO advertise
GOOD things
AHEAD—
IT builds
PRESTIGE for
ANY house
AND keeps
THE folks
COMING week
AFTER week—
TAKE a tip
FROM Mr. Buckley!
M-G-M exhibitors
ARE the live
ONES in this
BUSINESS!

OTHER M-G-M PICTURES COMING THAT YOUR PUBLIC WANTS TO KNOW ABOUT: Norma Shearer in "The Latest from Paris" (just viewed in projection room—her greatest picture—bar none!); "Rose-Marie" with Joan Crawford—James Murray; Lon Chaney in "The Big City"; (just arrived from the Coast! Another "Unholy Three") "The Enemy," with Lillian Gish, Ralph Forbes, Karl Dane; William Haines in "The Smart Set"; King Vidor's "The Crowd"; Ramon Novarro in "Forbidden Hours"; Marion Davies in "The Patsy"; "Bringing Up Father"; Tim McCoy in "Wyoming"; "Mlle. from Armentieres"; Lon Chaney in "Laugh, Clown, Laugh"; John Gilbert in "The Cossacks"; "Under the Black Eagle," etc., etc.

METRO-GOLDWYN-MAYER
THE TOP OF THE INDUSTRY



Canadian Moving Picture DIGEST

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RAY LEWIS

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TORONTO, CANADA

March 17th, 1928

"Much Ado About Nothing"

SHAKESPEARE gave us an evening's entertainment in emphasizing "Much Ado About Nothing."

The agitation which has almost "rent the Industry in twain" in connection with "Looney Legislation" will no doubt end in "Much Ado About Nothing," save that those who were opposed to the Brookhart Bill will return from the many conferences, which unsealed the apocalypse of our Industry, augmented by additional opponents to any Bill which proposes regulative measures introduced by anyone outside of the Industry.

Exhibitors who saw the "Looney" elements of such "Looney Legislation" added their moral support to that of the opponents of the Bill; and "a victory is twice itself when the achiever brings home full numbers."

The most powerful opponent of "Looney Legislation," is itself, for subjected to the Industry's analysis, it was soon seen that it was founded upon a lack of knowledge, of experience with the Industry of Motion Pictures; and being thus loosely joined could not secure for this Industry the sound economic reliefs and adjustments which this Industry desires.

Perhaps its most vulnerable spot, like Achilles, was concentrated in its heel, for it was in the very principle upon which it stood, the giving over of the business of doing business in our Industry, to the Government, that it met its defeat.

The Industry's experience with reformers whether they are legislative representatives, or agitators of the ilk of "Cannon" Chase, has been a costly one, expensive in relationship to the money, time, energy, which has been necessarily utilized to act as an antidote to the poisonous reformers as suggested.

It, therefore, impressed the Industry, mostly as a whole, that any Bill which turned the Industry over to Government control, placing the very heart of its business operations under Government direction, or legislation, must be an imperfect instrument through which those interested were endeavoring to secure benefit; and that one cannot secure "the perfect" from the imperfect!

It is not, therefore, surprising that all indications point to a freedom for this Industry from Government control, and that the Brookhart Bill with its Government control legislation will go "the way of all flesh."

It is reported that during the hearings, "the father" of the Bill, Senator Smith W. Brookhart, stated that the Bill would be amended so as not to interfere with block booking, or blind booking, but that it would direct its use toward the elimination of unfair practices.



RAY LEWIS

It appears that under such circumstances even the most radical supporters of the Bill will find that it is an unnecessary instrument of service, since an equitable contract, an equitable system of arbitration should take care of the alleged unfair practices under discussion.

During the many conferences, the arbitration problem I call it, came up frequently for questioning and cross questioning.

Charles C. Pettijohn stated as per various reports of the conferences, that 12,566 claims were brought before the Arbitration Boards in 1926, these involved approximately \$2,712,495, of which 5,476 awards were made, 5,018 settled before trial, 812 claims withdrawn, 440 dismissed and 1,007 still awaiting consideration. Of all these claims only one was litigated before the arbitration and seventy-one after. But twenty-five required an additional arbitrator to pass judgment.

The exhibitors, who were disposed to consider that the present system of Arbitration with its selection of three exhibitors and three distributors to officiate was unsatisfactory, advised that they favored a system whereby the exhibitors selected one exhibitor, the distributors one representative; and these two selected one other.

Mr. Pettijohn stated that he personally favored this method of obtaining a Board, but that he had not yet been able to convince distributors and exhibitors that this method was most expedient.

It is of special interest to note that the question of Arbitration received so much attention during the conferences relative to "Looney Legislation;" and what is most significant is the disclosure of the position Arbitration occupies in our Industry.

It is certain that the Industry favors Arbitration, but that certain methods of procedure are in need of adjustment and improvement.

Such a situation should not be difficult to cope with when the two forces involved are so closely allied as are the selling and buying forces of our Industry.

A great many businesses, mercantile, social, as the business which operates the various hotel systems may be termed, follow a policy which claims, "The customer is always right."

We have discovered that the businesses and hotels which have followed this slogan have been most successful. It appears to be a system of "robbing Peter to pay Paul." What they lose by way of one adjustment they make up by way of sales, or in the price of another article which they sell.

Unfortunately, we, in this Industry, are still laboring
(Continued on Page 4)

Ray Presents

WHAT BECOMES of the bits of film which Censor Boards cut out of our Motion Pictures?

Do Exchanges ask for the return of this film? If they do not they should, for such film can be replaced in those Provinces where Censor Boards officiate differently in respect to what they believe the public should see.

Incidentally, but of importance to the Industry, such bits of film left in a Censor office can do the Industry a great deal of harm if exhibited to welfare societies, or reformers, not that the Censor Board would intentionally make such a display, but it may not occur to them how disadvantageous would be a miscellaneous group of film clippings joined up together, censored bits from everybody's film.

THESE censored bits, one or two in a feature, in all, probably are not of such alarming consequence or importance, for the surrounding story which goes with the censored film, or titles, modify any effect which these special bits might have.

But when you take a sequence of censored bits, with no story moral to carry them along, it might startle a reformer, or welfare worker into believing that the Industry is going to the "Bow-Wows."

THEREFORE lest these censored bits fall into wrong hands, they should be destroyed in the presence of the exchange to which they belong, providing the exchange has no further use for these bits.

THE NATIONAL VAUDEVILLE Artists Association Drive, April 8th to the 15th inclusive. \$600,000 is the objective; and the money to be utilized for a Sick and Benefit Fund, for the building of a Sanitarium at Saranac to take care of those artists who become tubercular, who are in financial distress.

Vaudeville and Motion Pictures have become "sisters under the skin." Our very Motion Picture programmes follow the inspiration of Vaudeville, even where no Vaudeville is presented.

NEWS REELS, comedy, oddities, feature picture, musical overture. Is this not that variety of programme which Vaudeville created?

IN THE MAJORITY of our Motion Picture theatres Vaudeville is presented. Therefore, the N. V. A.

is not an association which is foreign to our interests.

It belongs to us, since its artists are our artists; and now that we have the Keith-Albee-Orpheum as the controlling interests of FBO, that this organization is linked with the Pathe-P. D. C. there is a stronger link between Motion Pictures and Vaudeville interests than ever.

All through the Amusement Industry you will find Music Hall proprietors, owners of Motion Picture theatres, or affiliated with them. I am citing these facts to you, lest some of us get the wrong idea about the N.V.A. being an institution which is not of us.

I WOULD like to see our Industry of Motion Pictures interest itself, in the big way in which it can, with the N.V.A. drive for funds to help artists who are too ill to help themselves.

Artists who are the very first to give their service free to theatre owners in the name of charity. Help these givers, they are worthy of the greatest bounty from your purse, April 8th to the 15th, N. V. A. Sick and Benefit Fund Drive.

HELP for such investments yield dividends that are beyond the greatest dreams of avarice.

Dividends which are like unto the bread cast upon the waters. Yours is the joy of giving. Yours is the reward, for clearer vision, greater happiness, character building, doing your bit toward life, returning to life some of the precious gifts she has bestowed upon you. Balancing the law of compensation so that your life might flow happily, and prosperously on.

A PRIL 8TH to the 15th inclusive Give!

DIGEST EDITORIAL

(Continued from Page 3)

under the idea, if we are distributors, that the exhibitors are all wrong, if exhibitors that the distributors are all wrong. This is an inheritance which has come to us from the days when "gyp" was a word familiar to the vocabulary of all the units of this Industry, when the Industry of Motion Pictures was not looked upon as a permanent and building up business, but followed the policy of what is termed "circus" manipulation.

It is quite some years since this Industry has absorbed the idea that in Motion Pictures there is a solid enterprise, an industrial art which has within it the potentialities inherent in other permanent enterprises, which are equally as hazardous as far as their hold upon the public favour.

Having come to such a sane con-

clusion, having consorted with the industrial and financial brains of the world, made marriage with them as it were, uniting them and their finance in the interests of Motion Pictures and Vaudeville Enterprise, surely we, with their co-operation, are sane enough, sufficiently balanced and intelligent to introduce a contract of doing business which shall be equally fair to the parties who affix their signatures to this document of purchase, and this is all the legislation we require as far as doing business with ourselves is concerned.

Surely we too are capable of arbitrating any differences which may arise, without calling down the Mailed Fist of the Law to aid us. "United we stand, divided we fall." This has built up an international confederation of labour which has helped employer and employee with certain arbitrary exceptions, the world over.

It has established the rights of employer and the rights of employee. The difficulty with our Industry is in the lack of understanding within it. So many political machines, endeavoring to over-ride each other.

If all the exhibitors and the distributors could sincerely unite on a program of conduct this business of buying and selling pictures would not be any more complicated than the trading which exists in other Industries and Arts. The basis of this trading rests first upon the contract; and then upon its interpretation, or necessary arbitration.

Get this angle ironed out; and from it will evolve a system of better pictures and better business!

Ray Lewis

Recent visitors to St. John have been Maurice Milligan, manager of Paramount Pictures; James O'Laughlin, Canadian General Manager of Fox Films Corporation, and R. S. Bell, Canadian General Manager of First National Pictures.

Coming



"Wild Geese"

"PUBLICITY" URGE GREAT IF USED GREATLY

Can Make Theatre Messenger of Good-Will If Used Wisely

PUBLICITY is the urge of this age. It is a great urge if used greatly. Not only has it infected our World of Amusement, but in the Senate Halls, in the Palaces of Kings, the Press Brigade ply their pencil trade, speaking to the people through the power of the press.

Press Quality Necessary

One inch of quality in publicity is worth a column of "applesauce." The public has a keen and instinctive sense of real values, they are only fooled upon occasion; and unless a story rings true, is of interest, the public resents this trespass upon their time.

Space Most Valuable

Space should be considered as a most valuable asset; and the same care, which you would exercise towards valuable property, should be extended to any space which you have the good fortune to receive as a gift, or that for which you pay.

Publicity Should Sell

Make your publicity sell the idea you wish to sell, make it sell your product, or yourself, your philanthropy, your enterprise, by giving it that sincere ring, which is always interestingly entertaining. It is criminal to treat publicity as a thing with which one can play. Get the right angle on space, it is as dangerous as dynamite when its power or use is wrongly placed, it is an Ambassador of Good-Will and prosperity when it is used with discretion, and the right kind of thinking has been utilized in its direction.

"A Double-Edged Sword"

Publicity is a precious vehicle of expression, of introduction; and to this Instrument of Service the greatest consideration should be given, for publicity is what might be termed a "double-edged sword," a weapon which will fight for you to give you fame, success, a weapon which if wrongly handled will destroy you.

Crashing Into the Press

Crashing into the papers, because one has had the ability to do something sensational, or had the money to buy some space, is a misfortune which has happened to some of the people of our Industry. Instead of helping the Industry and Art of Amusement, this promiscuous publicity has had a reaction to our disadvantage.

Press Agents Need Instruction

Some press agents think of publicity in connection with how much space they can "grab off." The more space

the more successful do they believe is their effort; and in this disposition towards publicity they are inspired and supported by those for whom this space has been obtained.

Keith-Albee Publicity

I have before me a publicity item from the Keith-Albee-Orpheum publicity department which appeals to me as being a credit to the Industry of Amusement. It is "up to the minute," good English, in good-style, in good taste; and contains a presentation and selling quality which will market that which it is endeavoring to present.

Intelligent Press Publicity

Such publicity gives the Art of Amusement an intelligent and dignified standing; and incidentally it carries a message of international good-will.

The article is headed, "The Theatre As Messenger of Good-Will," and reads as follows: (Editor)

Col. Lindbergh as Messenger

"When Col. Lindbergh flew to Mexico, he winged his way into the hearts of the whole Mexican people. He was a messenger of good will; of international understanding. He made no political speeches, sought no oil concessions, concealed no ulterior purpose. He was the embodiment of friendly visitation. And the Mexican "Orquesta Tipica"—or typical band—played for him. He liked those serenades best of all; better than the speeches in an unknown language. Because he understood and relished the beauty, the kindness, the tenderness of the music. And now, as a responsive good will gesture, comes from the City of Mexico to play in eight American cities, that same Mexican typical orchestra. They acquiesced gladly in Mr. E. F. Albee's proposal to "follow up" the gentle peace and good will propaganda begun by Lindbergh by sending us the representative music makers of our sister Republic.

Mexican Orchestra Entour

"Led by Miguel Lardo de Tejada, composed of hundreds of the best modern lyrics of Mexico and designated as "the Victor Herbert" of his country, this band of thirty-five master instrumentalists and singers—all graduates of the Mexican National Conservatory of Music—comes to us now, to speak to us in the universal language of music. Not of prejudices or politics; not of revolutions or oil concessions; not of bigotries or of hostile things; but of the universal

glories, ideals, hopes and dreams of warm-hearted, ancient and gentle people. That is the sort of propaganda that we can welcome in the same spirit and understanding that the Mexicans gave to Col. Lindbergh.

Keith-Albee-Orpheum Good-Will

"Through their love lyrics and folk songs; their pastoral lullabies and racial melodies, we will come nearer to the hearts and the hopes of this ancient race, than through all the pedantic and cunning activities of diplomatists and word mongers, international lawyers and spread-eagle chauvinists. This welcome tour of Mexico's typical band of musicians is at once the happiest and most effective gesture of good-will that we could wish. Suitably enough, it is made through the great playhouses of American vaudeville—the most cosmopolitan and humane of our amusement institutions. It is timely and potent that the theatre should be chosen for this melodious peace parley, this harmonious conference, this illuminating "conversation" with an amiable and artistic people in a language that knows no geographical boundaries and requires no dictionary to understand."

King Vidor's "The Crowd"

(Continued from Page 6)

othy Sebastian, who played opposite McCoy in "California," has the feminine lead in "Wyoming," and the rest of the cast includes William Fairbanks, Bert Henderson, Charles Bell and several prominent Indian chiefs.

"Under the Black Eagle"

W. S. Van Dyke is also the director of "Under the Black Eagle," a thrilling war-time narrative centering about the new Metro-Goldwyn-Mayer dog star, "Flash." Ralph Forbes, who has played many featured Metro-Goldwyn-Mayer roles during the past year, has the male lead opposite Marceline Day in this story, an original by Norman Houston. Bradley King prepared the screen treatment, and the cast of "Under the Black Eagle" includes Bert Roach, William Fairbanks and Marc MacDermott.

Coming



"Wild Geese"

TORONTO THEATRES

UPTOWN — "Feel My Pulse," with Bebe Daniels — Paramount. Class B. Sanitariums, rum-runners, all intermingled. Bebe worked hard. "The spirit was willing but the flesh was weak," which means that Bebe Daniels, Richard Arlen and Gregory La Cava, as the director, all did good work, but the story, which is the flesh of the picture, is weak. However, there is plenty of action and thrills and where these kind of stories are popular, "Feel My Pulse" will entertain. I hope the story did not cost Paramount too much money.

TIVOLI — "The Battles of the Coroner and Falkland Islands," British Regal release. Second and final week for this British War feature, which is winning large audiences.

SHEA'S HIPPODROME — "The Silver Slave," with Irene Rich — Warner. Class B. A story of complications which involves a rather risky theme, but is handled so that the Censor Boards find nothing in it indelicate. Story by Howard Smith and direction by Bretherton. Peter Milne did the scenario. A mother wishing to save her daughter from an undesirable suitor, discloses to her daughter that she has been indiscreet with the man. It impresses the daughter sufficiently to induce her to "break" away from the gentleman of philandering tendencies. Irene Rich does splendid work. Audrey Ferris as the impulsive daughter is good. John Miljan as the villainous wooer is desirably villainous.

PANTAGES — "Wife-Savers," with Wallace Beery and Raymond Hatton — Paramount. Class B plus. These two comedians are again "at the front," the front being our little World War. Beery is a baker and Hatton an officer. The baker later becomes an Alpine Guide in Switzerland. The possibilities for laughter are apparent, especially when sneezing seems to precipitate snow-slides, all the characters sneeze with snow-slide results, especially Beery's sneeze which dislodges an avalanche. There are love complications, but "all's well that ends well," and this picture ends happily. The story adapted from Ziegfeld's "Louie the XIV," and directed ably and amusingly by Ralph Cedar. Zasu Pitts, Sally Blaine, and Ford Sterling are among the players who make-up an excellent cast.

LOEW'S — "Rose-Marie," with Joan Crawford — Metro-Goldwyn-May-

er. Class B plus. Joan Crawford, House Peters and James Murray put the picture over by the vivacity and sincerity of their work. The story has a Canadian setting and the scenes of the cabin in the woods with its Canadian "Mounties," and those which preceded these scenes, at the beginning of the picture, showing the fur traders' canoe races, "the shooting of the rapids," create a great deal of action. Lucien Hubbard directed. The story is an adaptation of the dramatic elements of the Musical Comedy which rivalled "The Student Prince" in public popularity. Joan Crawford as "Rose-Marie" is good. House Peters as the Canadian Mountie is excellent. The story evolves quite differently to that of the Musical Comedy, for in the picture the heroine marries against her will, forsaking the man she really loves. Before the finale the husband dies and she marries the hero. "Rose-Marie" is an excellent title; and has had enough publicity as a Musical Comedy to inspire it to be termed of box-office value.

Theatre Associations Protest Against Daylight Saving

Representatives of the International Stage Employees and Motion Picture Operators' Alliance appeared before the Mayor and City Council of St. John to protest against Daylight Saving. At a recent meeting of the Retail Merchants' Association of this city, representatives from several of the theatres were present and the matter was discussed at length. It was decided at this meeting to send out a questionnaire to members of the Retail Merchants' Association asking for an immediate answer as to whether in the opinion of the members Daylight Saving was detrimental or beneficial to business in St. John generally.

Coming



"Wild Geese"

Sir W. Gibbons Re-enters English Music Hall Field

Owner of Capitol Cinema Haymarket—Vaudeville and Pictures

Sir Walter Gibbon's re-entry into the music hall field is being hailed by the press of the old country as a most happy and important event.

In 1912 Sir Walter retired from the directorship management of the London Theatres of Varieties Ltd., which comprised twenty-one vaudeville theatres in Greater London. He, however, opened the Golder's Green Hippodrome in northeast London, keeping in touch with the world of amusement. Later he financed the capital cinema in the Haymarket. Vaudeville and pictures was the policy.

This policy is to be followed in a number of the music halls involved in the present important deal between the London theatres of Varieties, Ltd., comprising the Palladium, Holborn, Pinze Empire and its associated companies. The Variety Theatres Controlling Co., Ltd., with Hippodrome in Birmingham, Brighton, Leeds, Liverpool, Boscobel, Southampton, Southend, Portsmouth, Newcastle, Wolverham and the Pan's Alhambra, which is to be constructed.

This combination of interests has accepted an offer from Sir Walter Gibbons and L. A. Svarvasy of the British, Foreign and Colonial Corporation of about \$3,800,000.

Sault of Universal Doing Community Service

W. A. Sault, Manager of Canadian Universal Films, has been aiding in community good works by giving a number of his clever and entertaining readings at a concert held for the entertainment of the soldier patients at the Lancaster Military Hospital. The concert was arranged by the Daughters of the Empire of which Mrs. Sault is a member.

St. John Theatres Give Patrons Hockey Returns

The St. John theatres including the Community Theatre at West St. John made a feature of announcing the returns from the hockey matches played in both St. John and Halifax. These games determined the championship of the Maritimes and were of absorbing interest to the audiences who appreciated the news service.

Herbert Brenon, following completion of his Metro-Goldwyn-Mayer production "Laugh, Clown, Laugh," is visiting his New York home for a few weeks. His last picture stars Lon Chaney in a vivid theatrical drama.

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL

Theatre Decorating Specialist

292 Borden St.—TRinity 3794—Toronto

Toronto Star Reviewer Extols "Wild Geese"

The Toronto Star Weekly of Saturday, November 20th, had the following interesting article in connection with "Wild Geese," which Canadian Educational is releasing among its Tiffany-Stahl Productions.

"Let me remind you of the fame Martha Ostenso brought to the Canadian West when she wrote "Wild Geese" and won the Pulitzer prize some two years ago. Famous Players-Lasky bought the rights and for months "Wild Geese" has roosted on the famous shelf, moulting perhaps. No one wanted to make it. Then the Tiffany people acquired it. Tiffany, you know, at one time made some very fine pictures, especially those featuring Mae Murray, and are launching out again into big productions. And what a cast they have given us in "Wild Geese!" Belle Bennett, whose transition from an eighteen-year-old girl to a fifty-year-old mother, is nothing short of remarkable; Russell Simpson, whose personality stands out in this particular story like a flag-pole sitter; Eve Sothern, Anita Stewart, Jason Robards, Wesley Barry, Bodil Rosing and Donald Keith.

"Did you ever see such a cast except in a super-feature? Eve Sothern, who has quite a part in "The Gaucho," marred a great performance with too much mascaro and a bad wig job. No excuse for either in this day and age of perfect make-up artists. Anita Stewart is the same charming, wistful girl you saw years ago in the R. W. Chambers' stories. There is a great love scene between Donald Keith and Eve Sothern which shows directorial genius. Don't let its beginning fool you even if it does look like stereotyped picture stuff—it's the ending that counts!

"Of course you wouldn't be caught NOT going to see "Wild Geese." It's a patriotic duty if nothing more, and while the production lacks the human side, it is very colorful and entertaining."

Palace Theatre, Blind River Opened March 14th

The Palace Theatre, Blind River, Northern Ontario, in the Algoma District, half-way between the Sault and Sudbury opened its doors Wednesday, March 14th, to a packed house.

Mr. Alex Solomon is the proprietor of this attractive playhouse, with a capacity of 474.

Messrs. Coules and Coules of Sudbury were the architects. The decorative scheme was carried out by William Harvey of Toronto in conjunction with J. P. Coghill of Toronto.

The theatre was opened by Dr. Robb, M.P., and had among its audience many representative people of the Algoma district and representatives of the various exchanges.

It was a 100% Paramount bill, Paramount News Reel, "Easy Curves," Paramount Comedy, and that splendid picture "Beau Geste."

The policy of the house will be operative six days a week, with three changes weekly.

Alf. Scott has been engaged as operator. The programme will include pictures and diversifications. The Digest extends its best wishes to Mr. Solomon for the success of his house.

Canadian Educational

Make Several Changes

"Bill" North has been appointed booker of Canadian Educational Films Limited, and Harry Doyle, formerly booker promoted to the Dept. of Sales promotion.

Walter Kennedy has been engaged as salesman for the Tiffany-Stahl productions.

Changes In Exchanges Many Sales Promotions

Several changes have taken place in Film Exchanges in St. John recently. Gerald Hoyt of St. John has been appointed manager of the First National local exchange in place of W. A. Owens.

W. A. Owens has accepted the position of manager of Canadian Educational at St. John in place of H. D. Buckley who has been transferred to the Montreal office of that company.

C. J. Gallagher Plays "The Latest From Paris"

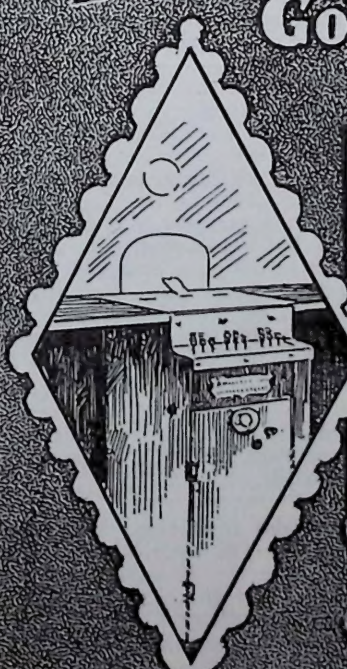
C. J. Gallagher of the Prince Edward Theatre, Charlottetown, had a good tie-up with local merchants for the showing of the Norma Shearer feature, "The Latest From Paris." Mr. Gallagher arranged a fashion show in connection with the picture and did some excellent business.

Coming



"Wild Geese"

The BASIS of Good Box Office Management



Make the **GOLD SEAL
TICKET REGISTER**
the backbone of your
Box Office System

16TH YEAR OF FAITHFUL SERVICE

CANADIAN REPRESENTATIVES—
THOMPSON, AHEARN & CO.
40 Yonge Street, Toronto.

AUTOMATIC TICKET REGISTER CORPORATION

Manufacturers of GOLD SEAL REGISTER
and TICKETS that pay

723 SEVENTH AVE.

NEW YORK CITY

Round About the Studios

Alfred Allen, character actor, has been assigned to a part in Bebe Daniels new picture, "She Wouldn't Say Yes," now being filmed at the Paramount studio. James Hall is leading man, and Clarence Badger is director. Work has been resumed, following the star's recovery from a recent accident.

Laurel and Hardy, Hal Roach's sensational pair of playboys, are enjoying a few days vacation between pictures. Their latest offering, "You're Darn Tootin'," made under the direction of Edgar Kennedy for Metro-Goldwyn-Mayer, portrays the pair as nonchalant musicians who are unceremoniously ejected from the membership of a brass band, to become itinerant vendors of terrible music at street corners. Needless to say, it holds unheard-of possibilities for this pair of clever pantomimists who have so successfully and suddenly made a bid for public favor.

Arrangements have been completed whereby Pedro Gelabert will distribute the FBO product in Porto Rico, Santo Domingo, Trinidad and the Guianas for the next two years.

Mr. Gelabert is the largest native distributor of motion pictures in Porto Rico.

Paul Fejos left Universal City for New York on Monday. He has just completed his first Universal production, "Lonesome," with Glenn Tryon and Barbara Kent. While in New York he will select a Broadway play for his next vehicle.

Georgie Jessel has been signed by Tiffany-Stahl to appear in "George Washington Cohen" and "The Schlemiehl." Continuities are now being written for both these productions and it is thought that Jessel will start on his first picture "George Washington Cohen" within a short time.

"Slippery Head," the new Tuxedo Comedy featuring Johnny Arthur, tells the story of an absent-minded musician. Arthur, who is cast in this role, is so forgetful that he gets into his bath with all his clothes on, and he look like a comic valentine when he tries to put on dry clothes. Jack Miller, who has been coming to the front recently in supporting comedy roles, is the principal supporting character. Norman Taurog is responsible for the direction.

Coming



"Wild Geese"



Charley Chase, starring in Hal Roach comedies, which are distributed by Metro-Goldwyn-Mayer.

Joe Cobb, the roly-poly representative of Hal Roach's aggregation of rascals, known as "Our Gang," has returned to the fold after a trying and eruptive session with chickenpox. He undoubtedly "caught" the dread disease from Farina, and now the pair of them are the envy of the other gangsters, for all the rest of them failed to "catch it," no matter how they tried. Joe explains that chickenpox, in his own case, is a bit more serious than with others, because of the greater area of productiveness.

Henrietta Cohn, the only woman company business manager in the motion picture industry, is a bear for punishment. At her own request, she has been assigned to handle the business arrangements for both the Adolphe Menjou and the Esther Ralston starring vehicles now in production by Paramount. It has been the custom to assign a company business manager to but one unit. Recently, this tradition was broken when Paramount named Sidney Street as the one manager for the "Abie's Irish Rose" and "The Last Command" pictures.

J. Gordon Cooper has completed his first directorial effort, "Sintown," for Pathe-DeMille.

Tiffany-Stahl announces the complete cast of players in their newest feature "Clothes Make the Woman" now being filmed under the direction of Tom Terriss — Eve Southern, Walter Pidgeon, Corliss Palmer, George Stone, H. O. Penel, Gordon Beggs, Margaret Selbie, Templar Sax, Duncan Renaldo, Adolph Milar, Katharine Wallace.

Because "Show Boat" and "Broadway" as properties have increased so amazingly in value since Universal purchased them, constant rumors are going around that Carl Laemmle will accept a huge profit on the investment and sell them to one of the importunate bidders. Nothing could be further from the truth. With "Uncle Tom's Cabin" and "The Man Who Laughs," these two will form a quartet of big pictures which no program ever before contemplated will equal.

Ricardo Cortez has been signed by Tiffany-Stahl Productions to play the leading male role in their picturization of "Ladies of the Night Club" now being filmed under the direction of George Archainbaud. Barbara Leonard, the unknown girl who was signed under long term contract by Tiffany-Stahl, plays the leading female role. The story is an original by Ben Grauman Kohn.

Two Cameo comedies are on the April program. In the first, "Green-Eyed Love," George Hall appears as the principal comedian. He is ably supported by Estelle Bradley and Ruby McCoy, the latter making her second appearance in these comedies and the former giving one of the most energetic performances in her screen career. "Off Balance," the other Cameo Comedy, features Monty Collins in a dual role—that of twin brothers.

Persistent demands from hundreds of exhibitors for return engagements on "The Keeper of the Bees" with Clara Bow featured, prompted FBO to re-issue this record breaking feature. A new line of posters, accessories, and a new eight page press book, all emphasizing the work of the popular star is ready for exhibitors.

"Nicknames" is the unusual title which has been chosen for Lyman H. Howe's Hodge-Podge release. The same superb photography and novel ideas found in this series stand out in this picture.

The title of Hoot Gibson's picture, "A Society Cowboy," has been changed to "The Flyin' Cowboy." Reaves Eason directed and the cast includes Olive Hasbrouck, Harry Todd, William Bailey, Buddy Phillips and Ann Carter.



John Barrymore and Dolores Costello co-star in Warner's "When a Man Loves."

A Fifty-Fifty Proposition For Exhibitors in the Maritime Provinces.

My Boss is looking to me to make a big showing for the St. John Branch during the coming Annual "Regal Week," April 14--21. I want to please the Boss, for that means I will have a strangle hold of my job for some time to come. I don't mind telling you that I like my job. I like it for several reasons. First, because I think the Exhibitors of the Maritime Provinces are the finest bunch of good fellows I have ever met; second, because the productions that Regal Films distributes are absolutely the best to be had---***Metro-Goldwyn-Mayer Features and Short Subjects, Pathe Features and Short Subjects*** and ***the cream of the Big Pictures produced in England***---and, lastly, because my pay comes so regularly.

You Exhibitors have been very generous so far in giving me dates for Regal Week, but I need still more in order that I may clinch a big prize for myself and office staff (the Boss has not said there will be a prize, but I am living in hopes).

Now, here is my plea: I want you Exhibitors who have not yet given me dates for "Regal Week," April 14--21---to get in touch with me right away. Yes, it will be to my interest to get these dates---but it will be to your interest, too. It will mean for you pictures that will bring many extra dollars to your Box Office---pictures that you will be proud to show.

So, you see, that after all it is a sort of fifty-fifty proposition, plus you doing me a good turn. Are you with me?

A. E. SMITH,

Manager, St. John Exchange, Regal Films Limited.

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